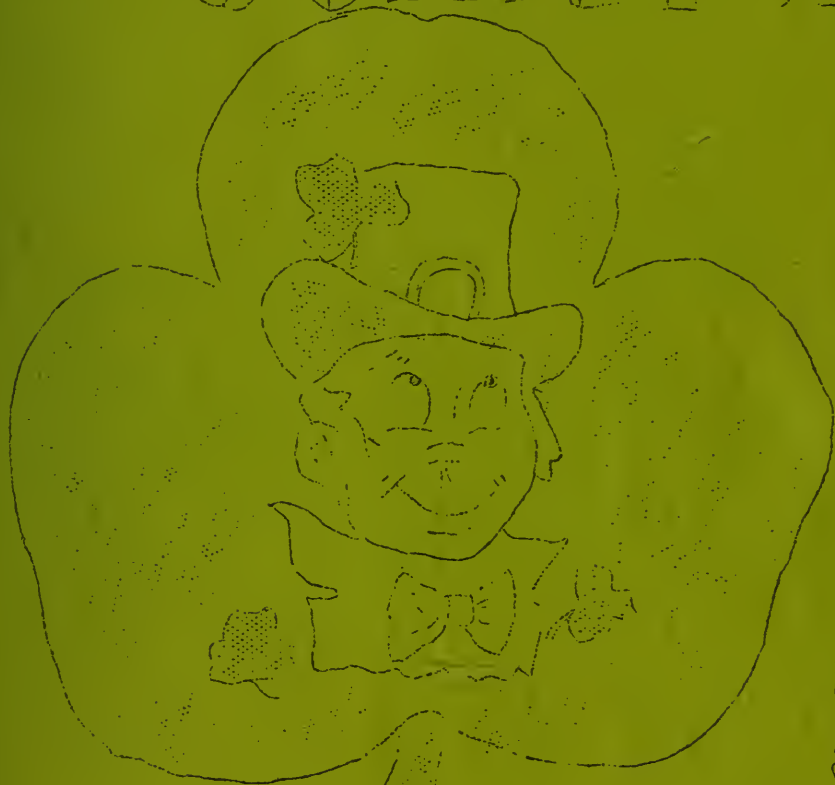


NORTHERN JUNKET



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TAKE IT OR
LEAVE IT

I am NOT trying to bring back yesterday. Nor am I unnecessarily "hung up" with a bad case of nostalgia. Just the same it would be nice to see the return of the old-time dancing schools. Places where one could get an excellent grounding in the basic figures of square dancing. How many basics? Each school I suppose would have their own number, but certainly 40-50 basics are enough.

Dancing schools would, if nothing else, stop the trend toward rough dancing that is creeping into traditional dancing. It would stop in their tracks the whirligig do si do of some areas; it would prevent all sorts of ridiculous nonsense that has crept into modern square dances idea of what a do si do means.

It would help to restore pride in dancing; in the way you dressed for the dance as well as to restore reasonable rules of conduct on the dance floor and attitudes toward others in your set.

Modern square dance clubs with their beginner lessons is not doing a good job. Something MUST take their place.

Is this only an idle dream? Maybe. But it sure would be nice to have happen. Things tend to go in cycles so who knows? Maybe it will come to pass.

Sincerely

Ralph

Milady Goes

To A Ball

by MARGE SMITH &
RALPH PAGE

When the Keene ladies planned for special events during the Victorian era, choosing a ballgown was just part of the preparations.

For example, in getting ready for the Mid-Winter Party in City Hall in January 1894; the Big Six Ball of January 12th, 1892 or to any of the Masonic Balls in neighboring towns in the same era, the ladies gave considerable attention to the "trinkets".

A Keene Sentinel reporter writing about the Mid-Winter Ball said that the night surpassed its predecessors in brilliancy and splendor. A proposal to introduce electric lights of the occasion did not materialize. Still the full gas lights in the hall illuminated the glitter and sheen of "costly gems and silks".

The city council chamber was turned into a ladies' dressing room for the evening. There, the ladies straightened their cut jet pendants and jewelled hair ornaments, laid aside their cloaks and slipped into gold



and satin slippers. Among the most fashionable cloaks was Miss Hattie Stone's opera cloak of white lamb's wood trimmed with sable.



Plumed fans were carried by many ladies that evening. Described as the "bewitching adjunct of feminine coquetry" the evening fan was a choice accessory and included not only ostrich feathers but silk and gauze ones with mother-of-pearl handles. One circular fan of sweet-scented grass was fastened together with fine satin ribbons.



The Cheshire Republican (rival newspaper of the Sentinel) writes about the Big Six Ball: "The Big Six ball came off last Wednesday evening at the Armory of the Keene Light Guard on Winter Street. The affair was the largest and most successful of the series. Tickets for dancing were taken by over 100 couples and checks for all the seats in the balcony were early sold to spectators of the brilliant scene that passed below".



At the Mid-Winter Ball of 1894, Mrs. Denman Thompson of West Swanzev arrived in a gown of black and amber striped satin Francaise heavily trimmed with lace and ornamented with cut jet pendants, diamonds and pearls.



Emeralds, pearls and gold slippers adorned another dancer whose imported gown of pale green satin was embroidered in gold and had a low corsage with bertha of Venetian point lace.



Miss Gertrude Dorr wore an imported Greek costume with white and gold trimmings, white gloves and slippers and pearl ornaments. Kate Carey of Westmoreland also chose white gloves and slippers to go with her mauve-colored henrietta gown with oriental lace trimmings.

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Fur muffs trimmed with bows, sashes and belts and all varieties of fanciful chatelaine bags, long and shirt mitts, tortoise shell hair combs, tiaras, dogchain collars, cuff buttons, cashmere shawls and separate collarettes of organdy, lace and embroidered batiste were only a few of the feminine dress accessories waiting for such special occasions.

Those with slim waists could choose the novel new "Japanese girdle". Fastened at the back with a huge butterfly bow, the sash was made of muslin or taffeta with either short or long ends floating in sash fashion and fringed at both ends.

A little later belts were again added to the toilet. Straight belts of ivory disks were held together by gold chains with gold medallions in the center of each disk. Cut steel belts were laid over velvet, and a pointed girdle shape in front then straight the rest of the way around was made of tortoise shell and links of silver with a bit of filigree silver work on each link.

As milady and escort entered the ballroom they were greeted by one of several floor managers who handed them a programme of the evenings dances. It was her escort's duty to see to it that her dance card was filled and he began by initialing the dances that he particularly wished to dance with her. The first dance of course, was his and he duly initialed it accordingly. Then they joined the so-called "promenade" to meet mutual friends and gentlemen placed their names on her card for the dances engaged.

Most of these grand balls were preceded by an hour of light classical music played by the orchestra engaged for the evening. The Cheshire Republican advertises

the following concert numbers for one of the "Big Six" dances:

1. Overture - Morning, Noon and Night - Thomas
2. Romanza for cornet - Gounod
3. Concert waltz "Wiener Fresker" - Strauss
4. Serenade for flute and 'cello - Holway
5. First finale from "Lucia" - Donizetti
6. Grand selection from "Un Ballo Maschera" - Verdi

Emil Mollenhaus, conductor

As you can easily see these were not tunes for the ordinary "G fiddler" type of musician. The orchestra in question was the Germania Orchestra from Boston, a well known band of the day. The Cheshire Republican had this to say about it:

"The music was by the Germania band of Boston, and the concert programme which preceded the dance was a rare treat to music loving people, as the performers all rank high among the best musicians in the country. The hall had been finely perfumed by T.S. Lockwood of Baltimore.



Milady might well have attended the New Year Ball in Winchester. An item in the newspaper dated 12.26/90 had this to say: "It will no doubt be a pleasure to a great many to learn that Dan Burbank, who was connected with Putnam & Burbank's orchestra a year ago, is a member of Kendall's celebrated orchestra of Gardner, Mass. which is to furnish music for the concert and ball given by the Murray Guild, Thursday evening, Jan. 1, and it is hoped it will be well patronized and show Mr. Burbank that he is not forgotten. The following is the programme of the concert":

1. March "The Deutschin Farben" - Steiner
2. Overture "The Golden Hive" - Bzepsant
3. Medley "Plantation Songs" - Ross

4. Solo for Clarinet "Souvenir de Mozart" - Clement
C.W. Alexander, soloist
5. Selection from "Bohemian Girl" - Balfe
6. Concert galop "Impatience" - Niegand

One more concert programme is worth noting. Again quoting from the Cheshire Republican: "A grand concert and ball is to be given at city hall, Jan. 17 for the benefit of the Keene Firemen's Relief Association. The concert will be by Baldwin's Cadet Band, eight pieces. The programme is as follows":

1. Overture "The Castle Gate" - Schlapenberg
2. Clarinet solo "Air et Varié" - Verdi
Lorenzo Wood, soloist
3. Selections "Folks" - Chassaigne
4. Cornet solo "Volunteer" - Wiegand
Mr. C.C. Ward, soloist
5. Medley "Ten Minutes of Fun" - Bowron
6. Piccolo solo "Mine and Thine" - Dann
Mr. August Dann, soloist
7. Trombone solo "Down Deep in the Collar" - Eigg
Mr. Alfred Rigg, soloist
8. Finale "En Haut" - Belsphoff

If the orchestra was one of the above mentioned or Brigham's, of Marlboro, Mass. or Beadle's Orchestra of Keene, then, invariably every seat in the balcony would be taken by people who just came to listen. Some would leave immediately after the last number; others stayed on to watch the dancing on the ballroom floor below.

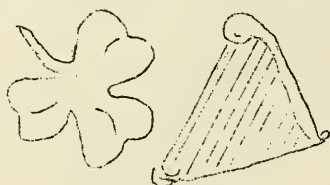
Shortly after the final concert selection the ball formally opened with a Grand March and waltz or frequently march and circle (Socilian Circle), and a typical dance programme might well have read:

1. Grand March & Circle
2. Plain Quadrille
3. Lady Walpole's Reel
4. Schottische
5. Los Lanciers
- Intermission

6. Waltz
7. Money Musk
8. Minuet Lancers
9. The Tempest
10. Two-Step
- Supper

11. Polka
12. Quadrille
13. Hull's Victory
14. Saratoga Lancers
15. Galop
- Intermission

16. Waltz
17. Petronella
18. Quadrille
19. Fisher's Hornpipe
20. Chorus Jig
21. Waltz - Home Sweet Home



If milady lived in the Buffalo, N.Y. area, then surely she would have attended one or all of the following dances. Prof. Richard Castner, S.U.N.Y. at Brockport, has a large collection of old dance programmes and he generously xeroxed a few of them to include with this article.

DELAWARE HOSE CO. (Buffalo, N.Y.)
7th Annual Masquerade Ball
December 31, 1891

ORDER OF DANCES

- | | |
|-------------------------|--------------------|
| 1. Grand March | 6. Waltz |
| 2. Waltz | 7. Portland Fancy |
| 3. Minuet Lancers | 8. Tight-Hand Reel |
| 4. Quadrille | 9. Quadrille |
| 5. Skaters' Schottische | 10. Los Lanciers |
| Intermission | Intermission |

During the short intermissions light refreshments of Coffee, tea, lemonade, ice cream & cake, might have been sold in a room just off the main ballroom. Mostly they gave a "breather" to the musicians.

11. Ladies Choice waltz
12. Tight-Hand Reel
13. Polka
14. Double Quadrille
15. Waltz Quadrille
- Intermission

16. Waltz
17. Opera Reel
18. Minuet Lanciers
19. Double Quadrille
20. Skaters' Schottische
- Intermission

21. Waltz
22. Virginia Reel
23. Quadrille
24. Waltz Quadrille
25. Sicilian Circle
- Intermission

26. Waltz
27. Opera Reel
28. Centennial Lanciers
29. Tight-Hand Reel
30. Home, Sweet Home waltz

And here's another one of -

FIRST ANNUAL BALL

given by the

EXEMPT FIREMEN'S ASSOCIATION

At the Academy of Music, Monday Ev'g., February 23, 1891

Music, Post & Tussing's Full Orchestra

PROGRAMME

1. Grand March and Waltz
2. Quadrille
3. Les Lanciers
4. Tempest
5. Monnie Musk
6. Waltz
7. Double Lanciers
8. Quadrille

Intermission

9. Waltz
10. Quadrille
11. Tight-Hand Reel
12. Lady Washington
13. Crooked S
14. Double Quadrille
15. Schottische
16. Les Lanciers

Intermission

COMMITTEE OF ARR.

Chas. Burnett

Geo. Hoffman

John G. Wollenhaier

FLOOR COMMITTEE

Ernest Hall
John Hoffman

Andrew Fetzner
Geo. Hoffman

17. Waltz
18. Sicilian Circle
19. Opera Reel
20. Eight-Hand Reel
21. Double Quadrille
22. Waltz
23. Portland Fancy
24. Double Lanciers

Intermission

25. Waltz
26. Quadrille
27. Les Lanciers
28. Monnie Musk
29. Eight-Hand Reel
30. Crooked s
31. Quadrille
32. Waltz, Home, Sweet Home

Have you noticed anything different from the usual run of things? Here's one more while you think it over.



SECOND ANNUAL
SOCIAL and REUNION
Under the Auspices of
LUMBER CITY COUNCIL, No. 208



At Academy of Music on Tuesday Even'g, Oct. 20, 1891

Programme

1. Waltz
2. Quadrille
3. Eight-Hand Reel
4. Les Lanciers
5. Monnie Musk
6. Schottische
7. Opere Reel
8. Quadrille

Intermission

17. Waltz
18. Double Quadrille
19. Sicilian Circle
20. Opera Reel
21. Schottische
22. Quadrille
23. Les Lanciers
24. Eight-Hand Reel

Intermission

9. Waltz
10. Diagonal Quadrille
11. Double Lanciers
12. Eight-Hand Reel
13. Double Quadrille
14. Crooked s
15. Minuet Lanciers
16. Les Lanciers

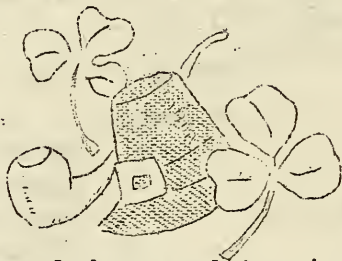
Intermission

25. Waltz
26. Quadrille
27. Double Lanciers
28. Crooked s
29. Waltz
30. Minuet Lanciers
31. Quadrille
32. Home, Sweet Home

Three things of interest to a researcher may be noted. 1. The popularity of dances in a square forma

tion - Quadrilles & Lanciers In the last programme alone 14 of the 32 dances are in quadrille set-up. 2 the fact that a few contra dances were danced in the area - and the dance 'Crooked St' was the local name for "Hull's Victory". 3. The repeating of certain favorite dances during the evening. Which confirms my contention that if a dance is well-liked why can't you dance it more than once during the evening? Aside from the waltz there is a dearth of 'round dances' on all the programmes; an occasional 'schottische' is all.

At any rate, if milady was a good dancer, as I am sure she was, and she completely filled her dance card and danced every one of the thirty-two dances on the programme, she must have gone home happy and tired and hopefully she was permitted to sleep late next morning!



George Fogg, Boston, led a workshop in English Country dancing followed by a dance, March 20, at the Takoma Park Md. Junior High School.

Ada Dziewanowska recently returned from a tour of the Far East where she taught Polish dances in Taiwan, Hong Kong, and Tokyo, with a workshop in Honolulu on the way home. Also, Feb 26-28 she taught at the "Georgia Rang Tang" event sponsored by the Atlanta International Folkdancers.

Save the date! May 1st 1982, for the Boston Highland Ball with Tullochgorum, Copley Plaza, Boston, Mass.



Square Dancing In Southern California

by KIRBY TODD



An early Christmas present of a 30 day Ameripass Greyhound bus ticket enabled me to visit members of my family living in southern California.

Christmas Eve supper brought 15 of the clan together at nephew Neal Palm's home in Manhattan Beach. Great nephew Nathan, 2 years old, was star attraction. Sally served a delicious King Ranch Chicken casserole from the Folk Valley cookbook, a contribution 5 years ago from Carlotta Hegemann, San Antonio. One of the major tours of the evening was a visit to a jacuzzi, a hot water steam bath, in the construction stage in the back yard by great nephew Tod, who is a gentle giant of 6'4" and 220 lbs.

Numerous dinner parties, visits, tours ensued during the week including church service at the Crystal Cathedral, Garden Grove and the Huntington Library and Art Gallery. And much time with an octogenarian sister who resides in a high-rise apartment for the elderly in Huntington Beach.

Jack & Marilyn Steele, niece and nephew in southern California, found spare time with three offspring nearly grown so they joined a square dance class last September sponsored by the Guns and Garters, Huntington Beach. On Sunday afternoon, December 27, their class gave a "Half-May Dance" and invited 10 other classes in the area to attend.

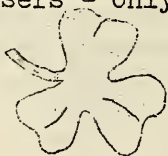
Bob Cottingham, teacher-caller, is owner of the Country Corral, a square dance hall where the dance was given. A spacious floor around 48x100 feet was swarming with 24 sets. The atmosphere was jolly and friendly from the beginning. The floor moved smoothly with relaxation and laughter. Added space in the back allowed room for tables for refreshments of coffee and cake to be served all afternoon. Admission was \$5 per couple.

Only squares are taught in the classes, so there were no other American dance forms. Rounds are taught in separate classes. Cottingham called in a clear articulate style, courteously breaking the rules of rhythm sometimes to allow time for bodies to catch up with brains. The results were comfortable and made sense. A typical call might go like this:

"Heads go up and back, square thru 4 hands,
Do-sa-do the outside 2 to an ocean wave;
Swing thru, boys run, bend the line;
Right and left thru - and back - cross trail
Find your corner, left allemande, etc"

There were some fine singing calls on the program all in the range of class level. Visiting callers added to the variety of the afternoon. George Etzel, for one, started calling in Decatur, Illinois in 1954 and later moved west.

Square dancing in California is vitally alive with many classes and clubs in square dance halls, schools, church halls. Adult education courses in the colleges and universities offer learning opportunities. So do Senior Citizen centers and high-rises have instruction classes one afternoon per week. It was exciting to watch the spirit in numbers of people moving to the exhilarating movement of the square dance. In square dancing there are no losers - only winners.





DIGGING UP THE PAST

by ED BUTENHOF

This article is reprinted from the January, 1978 issue of AMERICAN SQUAREDANCE, by permission of the editors Stan & Kathy Burdick.

It is 1650, the English civil war is over, Cromwell is "Lord Protector" and there is no King on the throne of England. John Playford has just published "The English Dancing Master" - something of an unusual title since dancing masters are expected to be French. The book is a collection of Country Dances done in lines, in circles, in squares. These dances are new to the city, very democratic, and very popular. After 1660 when Charles II ascends the throne and England is no longer the "red menace" of Europe, Country Dancing takes Europe by storm. Everybody who is anybody is doing it. The "longways" rapidly becomes the predominant formation. By Playford's last edition (1728) there had been printed only two squares and 904 longways.

In France, the Country Dance is changed; bowing, precision steps and more complex choreography enter and lessons become necessary - the dancing masters are doing their thing. Gradually the square formation gains

ascendency in France as the "cotillon" - Anglicized "cotillion" while the longways remain basically English, but becomes "contra" after the French "contredanse". The French you see are the acknowledged fashion leaders in the world of dance and their terminology prevails. In the late 1700's, the cotillion and the contra exist side by side on dance programs in America; America dances whatever Europe dances.

The continued existence of both in America is assured by the War of 1812. The pro-English New Englanders keep the contras and the rest of the country (anti-English) embrace the French squares.



In the early 1800's, the cotillion produces the quadrille - still a square formation, but now highly formalized-in five parts each one precise in figure and movement. Gradually the quadrille becomes very sedate - grand opera music is used, while the cotillion clings to folk tunes and is more vigorous. The cotillion, now beginning to be called the square dance, acquires new life with the American invention of "calling". No longer is it necessary to remember sequences, the fiddler or someone else, can remind the dancers of what comes next or even invent his own dances. The gulf widens through the late 1800's. The quadrille produces the Lancers and becomes the modern minuet - lots of precision, but little action. Society incorporates the new waltzes and polkas into quadrilles creating some beautiful dances, but ones which required real training to learn. The dancing masters are creating their own market again. Those dancers who prefer more vigorous action stick with the squares. In New England around 1870, some genius insured the survival of squares by inventing the buzz step swing - here was a thrill rivaling the waltz in terms of close contact with your partner and a delicious dizziness. (Many dances from this time, both square and contra consist of little else but swinging).

In the cities, however, the quadrille starts to slide. In the early years of the 20th century, the one-step, the Turkey Trot, the Tango, etc. replace the formation dances. A dance becomes something two people do, not eight or more. The quadrilles, the squares and the contras are all forgotten - at least in city ballrooms.

I I I

Before coming to modern times, let's back up. Country Dancing did not begin in 1650. It's just that prior to coming to the attention of "polite society", it did not get written down. The figures of the country dance (stars, circles, rights and lefts, cross-vers, heys, forward and backs, etc) came from the Morris Dance, an ancient ceremonial dance of which the country dance was a social variant. The ceremonial aspects of the Morris place its origins far back in the Stone Age. In something like its historical form it can be traced back as far as the Celts, a people who predate the Roman occupation of Britain and whose culture remains in parts of Spain and France as well as Great Britain. Figures of the Morris and country dances can be found in Celtic art and in Celtic language, and the dance steps have a distinctive Celtic "style" as noted by Roman observers in the last century B.C.



The country dance is undoubtedly almost as old as the Morris, since people have always danced for two reasons - religious and ceremonial (the Morris), and joy as well as companionship (the country dance).



In 1509, Henry VIII became King of England, and we find the first written references to the country dances then, when they reached the court and got written about. (The country people didn't write about dancing, they just did it). So far we've talked about the development and changes in the dance, but in the late 1600's

an interesting thing happened. Remember for a moment that the "English Dancing Master" came out in 1650, but that was for the sophisticated London market. Much of that book is composed dances in the country style rather than true folk dances. Undoubtedly the less sophisticated people in the north of England and over the border in Scotland were "behind the times", clinging to earlier forms of the dance. Anyway in 1660, a King once again sat on the throne of England and many of these northerners desired a change of scene. Many migrated to the American colonies and a substantial number settled in the Appalachian areas of Kentucky and nearby states. Very little subsequent in-migration occurred in that area, and the settlers kept their speech patterns relatively unchanged, while for 250 years, the tides of migration went elsewhere.



When Cecil Sharp visited that area from England in the early 1900's, he discovered by accident that they had also preserved their country dance forms relatively unchanged. In the "Country Dance Book V", he describes the "Kentucky Running Set" dances and gives his reasons for believing that those dances are older than the Playford dances - living fossils as it were. This then was the square dancing carried by many pioneers to the west that became "Western" square dancing. The so-called "Eastern" variety, on the other hand, came from the Northeast where there was continuous contact with the courts of Europe, successively and simultaneously with the contra, the cotillion and the quadrille and Lancers. The two strains mixed and mixed again just as the pioneers themselves did. It has been said that wherever two forms of dance exist side by side, the wilder one will survive in the untutored areas and the tamer one will win favor in the cities. In any case that's what happened generally in the developing areas of the country. In the latter half of the 19th century, dance programs in the cities of the midwest, the west and the

southwest looked like those of the East - quadrilles, Lancers, waltzes. After the 1800's, however, those dances began to die as the cities turned to the couple dances. In the countryside the square dances still existed, but it was the more energetic "Western" variety that survived. The square dance there suffered, however, from a lack of written material. Mistakes were made in the verbal transmission of calls from one generation to another. The vigor became roughness and the freedom became chaos. By the 1930's, square dancing was almost dead. There were isolated areas where they remembered, but those areas were getting fewer and smaller.

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The re-discovery of square dancing is a story in itself. Cecil Sharp not only described the "Running Set" but also the Morris and Court Dances of England and the English Country Dances - the latter partly through observation in the field where remnants remained, but primarily by "translation" for modern eyes, "The English Dancing Master". His work is extremely valuable to anyone interested in dance history, but it seems to have had relatively little impact in this country at the time, except as it undoubtedly influenced two men - Henry Ford and Lloyd Shaw, the leading architects of the rebirth of square dancing.

Henry Ford having conquered the world of industry, turned to other fields. Disturbed by the growing popularity of jazz, he and Mrs. Ford along with a dance teacher named Benjamin Lovett, published in 1926, a book called "Good Morning". It was subtitled "After a Sleep of Twenty-Five Years, Old Fashioned Dancing is Being Revived". Here were the old Quadrilles, Lancers, Contra and Rounds. These were the "Eastern" dances and they were revived. Ford established schools, trained leaders, publicized and promoted and he started a movement.

A young school superintendent in Colorado Springs named Lloyd Shaw was very interested in using folk dan-

cing in physical education. Already familiar with international folk dancing, he read Ford's book and realized that Ford had only half of the picture. Furthermore he realized that the other half lay right under his nose in Colorado and the Southwest. He talked with the old callers in the area who half remembered what their grandfathers had called. He put the pieces together, editing, combining and yes, inventing where he felt necessary, and in 1939 he published "Cowboy Dances" which did for the "Western" form what Ford had done for the "Eastern". Shaw too was a promoter, and besides writing and calling, he established a famous demonstration group, ran leader's training courses and he started another movement.

Even with the push supplied by those two men, it took the second world war to supply the spark that brought square dancing back. Soldiers and sailors away from home and lonely took to the easily learned and sociable pastime. They learned to square dance and they loved it. After the war, square dancing sprang up everywhere and it flourished - the "Western" variety taking the lead.

The current modern version is partly "Western" and partly "Eastern", but mostly something else entirely. Lloyd Shaw himself started it. He was continually making up new calls and soon other callers were doing the same thing. Then callers began improvising as they went along. The so-called "hash" calling meant a good natured contest between the caller and the dancers. Square dancing became a game of position and choreography and the emphasis on music and phrasing gradually disappeared. The reward was in following directions properly so you got back to the right partners in the right sequence - not in the dancing itself. The dancer was educated to always expect "something new" so callers must continually invent new figures, new formations, and new ways to be tricky.

In most dancing, you can enjoy a dance over and over again if it is a good one, just for the sheer joy of moving with the music. A waltz, a New England Contra, or Dancing Shadows is no poorer for having been done many times before. The "Modern Western Square Dance", however, must continually come up with new challenges of pattern, since the important thing is the challenge rather than the musical joy of movement. These new patterns and figures demand training, since the point is lost when a square breaks down, thus spoiling the fun of those in it who were "still going". Lessons have increased from none to 12, to 20, to 30, to 41, to - - - - This longer training makes it more difficult to attract newcomers and harder to hold the experienced. Even after graduating and dancing regularly, if a couple misses a few months of dancing they find it very hard to catch up. The activity has also grown more sedate - little or no swinging, little hand contact in the newer figures. Dancers are trained to shuffle = no skipping or bouncing. It has become very much the tame "city" dance. (My wife says to substitute suburban in today's terms). On both counts, it is completely at the mercy of the "dancing masters" (the callers).



When this happened in the English courts, the once popular Country Dances died. When it happened in the French courts the once popular Cotillions died. And in American society, and in the same manner, the quadrilles died. Fortunately they all remained in the villages where people danced because it felt good, not for challenge - but in the cities they died.



The "Modern Western" version of square dancing is not, of course, the only one around. What is now sometimes called traditional square dancing has shown life and growth of its own. It is perhaps most obviously a-

live and well in New England where Ralph Page and Charlie Baldwin have nurtured it for many years. It exists in various regional forms all over the country - strong in some areas, weak in others. It requires few if any lessons; it stresses not choreographic challenge, and most of all it stresses fun, not competition. People dance this dancing today for the same reason they always have, because it feels good to move with others in time with music.



Some observers are convinced that traditional square dancers are more numerous than the modern variety, but that would be difficult if not impossible to determine. Why? Well, for one thing, the traditional dancers don't like organization, counting, joining or even writing. They like to do their own thing in their own way. They don't advertise or publicize or hold National Conventions - if you're not involved with traditional dancing now, you probably are only barely aware that it exists at all.

E U E

Well, the history of square dancing shows some fascinating twists and turns - changing, dying and springing up again. It has again, as often in the past, developed two forms; a "city" version complete with dancing masters, lessons and styling as well as a "country" version (or versions) where the old is kept if it feels good or where styling is more a matter of personal taste. Where does the future lie?

□ □ □

It has been suggested that a bibliography of material dealing either with history of dancing or with a particular period of the past would be of interest to those who might want to pursue this aspect. Specifically it is hoped to make this information available to



CALLERLAB callers through the committee on "Traditional Dancing". It's hard to know where to draw the line, but starting with this - my own collection - I have eliminated the "How to call" books of modern vintage and the folk dancing books (except for England and Scotland). I would appreciate your additions of books you feel belong on such a list.

Ed Butenhof 8/1/77

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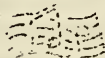
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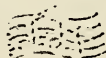
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Ball with Tullochgorum, Copley Plaza, Boston, Mass.
Ada Dziewanowska teaches Polish dances at the Detroit
Spring Camp, sponsored by Detroit Folk Dance Club.
May 23-30, 1982. Also at Mendocino, California Folk-
lore Camp, June 25 - July 4, 1982.

CONTRAS

PRIDE OF DINGLE

As called by Chip Henrdickson at Year End Camp, 1981-82

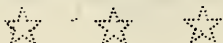
Chip says he likes to us a jig tune for the dance - which he says he learned several years ago from Fred Freuthal of Connecticut.

Formation: 4 couples longways set - proper, plus one extra dancer of either sex.

Before starting: All 4 couples face TOWN. The extra dancer, the "Dingle" stands at the foot of the set, in the center below the 4th couple, and faces UP.

- A 1. All forward & back twice
(the 4 couples face partner at the end of the 2nd forward & back)
- A 2. The 4 couples change places by the Right Hand (2 bars) and return by the Left Hand (2 bars), Repeat the RH over & LH back (4 bars)
AT THE SAME TIME the extra dancer moves up the ter of the set by joining the RH across of Cu. 4, the LH of Cu. 3, the RH of Cu. 2 and the LH of Cu. 1, and moves either to the Right or Left hand line according to sex.
- B 1 All forward & back, the line of 5 shifting down one place (4 bars)
All forward and back again (4 bars)
- B. 2 All swing new partners. The new "Dingle" (The displaced person in Cu 4) swinging in a Basket-of-3 with Cu 4 at the foot.

(End swing and phrase with new "Dingle" alone at the foot, facing UP, and the others facing DOWN, proper).



FOR SALE

A Time To Dance - \$6.95

by Richard Nevell

Easy Level - \$6.00

by Bob Howell et al

Solo Dance Manual - \$5.00

by Grant Longley

The Country Dance Book - \$5.50

by Beth Tolman & Ralph Page

Modern Contra Dances - \$3.00

by Herbie Gaudreau

Heritage Dances Of Early America - \$5.50

by Ralph Page

Twenty-Four Early American Dances - \$4.50

by James Morrison

Fiddle Tunes Of Omer Marcoux - \$4.50

by Sylvia Mickoe & Justine Paul

The Ralph Page Book Of Contra Dances - \$3.00

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Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information call him at (617) VO 2 - 7144

An original contra by Lannie McQuaide, Columbus, Ohio

Couples 1, 3, 5, etc. active. Proper

Suggested music: Lannie says she likes to use the tune
"Jack's Life" on the LP 'Southerners Plus Two - - - "

Everybody forward and back

Actives cross, go (out) below one

With couple above right hand star

Men flare, ladies chain

Ladies lead, Hey for 4

Same two ladies chain back

Round the couple above, half figure eight.

JULIE'S CONTRA

An original contra by Leif Hetland, Anaheim, Calif. He
named it for his grand-daughter.

Couples 1, 3, 5, etc. active and crossed over.

Suggested music: Any 32 measure reel.

Actives do si do the one below

Actives swing partner in the center

Down the center four in line

Turn alone, come back to place

Same four circle four once around

Circle left the other way back to place

The opposite ladies chain.

COBB'S HILL REEL

An original contra by Ed Butenhof, Rochester, N.Y.

Music: The Growling Old Man

Formation: Couples 1, 3, 5, etc. active. Proper

In lines, all forward and back

Actives turn partner by right hand $1\frac{1}{2}$ around to

Balance & swing the next one down

Opposite ladies chain (over & back)

Actives down the center

Turn as a couple, come back to place to

Cast off.

DANCING SAILORS

An original contra by Ted Cannella, Wellesley Hill, Mass.

Formation: Triple minor. Couples 1, 4, 7, etc. active
NOT cross over

Music: Any well-phrased 32 measure hornpipe

Actives down the outside, up the center, cast off

Turn contra corners

Reel of four on diagonal (actives pass RIGHT shoulders
to start)

Actives swing in the center

End swing facing UP



THE WILLIAMSBURG, VA. HERITAGE DANCE ASSEMBLY cordially invites you to a Ball to Honor the late esteemed George Washington, Saturday, April 3, 1962, in the Assembly Room of Sheraton's Tavern just west of Williamsburg on the Richmond Road. Dancing to begin at 7:00 Supper at 9:00; then dancing 'til 12. The Dance Programme will consist of: Arcadian Nuptials, Baron Steuben, Black Joke, Bonny Lass of Aberdeen, British Broom, The Constitution, The Dutchess of Brunswick, Elegance & Simplicity, The Female Sailor, G.W.'s Favorite, The Gordian Knot, Hessian Dance, Humours of Federalism, Maid of the Oaks, Marshall Cotillion, Nancy Dawson, No Luck About the House, Pea Straw, Pickering's Remove, Queen of Diamonds, Six Hand Reel #2, Thomas & Sally, Virginia Reel. Admission - \$17.50 per person.

Country Dancers of Rochester, N.Y. continue their weekly Thursday night dances throughout March and April, at New Life Community Church, Monroe Avenue & Rosedale St. Rochester, N.Y.



SQUARES

ON THE BIAS

Original square by Roger Whynot, Prides Crossing, Mass.
and called by him at Maine Folk Dance Camp, 1980

Any opener, middle break and closer you like

Music: Any 32 measure breakdown you like.

Figure:

Head men and corner girl forward and back

Same four pass thru, turn alone

Other two couples swing corners

The swinging pairs face each other and

Right and left thru

All join hands and circle left halfway

All swing new partner

Take and promenade home to place

Repeat once more for heads; then twice for sides

DO SI DO & FACE THE SIDES

Original square by Ted Sannella, Wellesley Hills, Mass.
and called by him at Maine Folk Dance Camp, 1980.

Any opener, middle break and closer you like

Music" Any well-phrased tune you like

Figure:

Head couples forward and back

Forward again, do si do the opposite then face
the side nearest you

Circle left once around, break to form a line

Forward all and back

Middle four right hand star once around

Turn your corner by the left $1\frac{1}{2}$ around

You stay there, send that corner to the center
 To a right hand star once around
 Balance that same corner, swing her
 Take her and promenade home to place

Repeat for new head couples. Then twice for the sides.

Z

BUTTERFLY PROMENADE

An original square by Ed Butengof, Rochester, N.Y. and on his "Traditional Treasury" page, "Square Dancing", February, 1982, Ed writes about the dance: "Traditional dances are usually bits and pieces of other dances put together differently. If the dancers like a particular combination, it lives, if not, it dies. Every caller who uses traditional figures experiments with new combinations. I imagine it satisfies some creative urge within us to do so. The dancers benefit because they get variety without the necessity of memory work".

Routine: Any opener, middle break and closer you like.

Music: Any brisk reel

Figure:

Heads promenade full around the outside
 To the right promenade left shoulders (With right hand couple, promenade around each other, men shoulder to shoulder and back to place)
 To the left promenade right shoulders (Similar with left hand couples with ladies shoulder to shoulder. The two movements together form a figure eight pattern)
 To the right dip and dive around (Heads right and dive, sides face left and arch, dip and dive around the set to place)
 All butterfly turn (Couples have nearest arm around partner's waist, men back up, ladies go forward and wheel around for 8 counts

Everybody go forward and back

Repeat for sides. Then everything once more from the beginning.

HOPE QUADRILLE

From Bob Howell's "Easy Level" pages in American Square-dance, January, 1982.

Music: "Prisoner of Hope" Big Mac 035

Routine: Opener - Middle break - Closer

Sides face, grand square

All four ladies grand chain

Take partner - promenade home

Figure: Head gents and corner to center and back

Same four right hand star

Pick up partner and star promenade halfway

Centers back out, outsides in, star promenade

the other way back

Take partner home and swing

Do si do corners all

Keep her and promenade home

Repeat for head gents and new corner. Middle break.

Repeat twice for side gents and their new corner ladies.



Third Hungarian Folk Dance & Folk Music Symposium, June 25 - July 2, 1982, at Fairleigh Dickinson University, Madison, N.J.

NEFFA

NOTES



This year's New England Folk Festival will be held from April 23 through April 25 at Natick High School in Natick, Massachusetts. At this time we invite you to contribute your talents to the festival, tell us specifically what it is you'd like to do, and offer any ideas and suggestions in making this the best festival ever.

Many of you have participated in the Festival before and know all about it. For those of you who are new to NEFFA, we'd like to introduce you to our annual weekend of dancing, music, folk performances of many kinds, dance demonstrations, special activities for children and families, ethnic foods, crafts and lots more. One of the longstanding traditions of the Festival is that everyone, both organizers and performers alike, volunteer their time.

We of the Program Committee are seeking musicians, dance callers and leaders, and others to fill a variety of roles. Musicians may play as established groups or join orchestras that are assembled informally. Dancing of many kinds - traditional square and contra dancing, international folk dancing, and others will be going on in several different halls simultaneously. Times and places will be set aside for listening to music, and there will be workshops on singing and instrumentals.

If you would like to contribute to the Festival as a caller, leader, performer, musician, leader of children's activities, workshop leader, master of ceremonies or in any other way, please write to our address 309 Washington St. Wellesley Hills, Mass. 02181.

Although there will be opportunities for unscheduled and spontaneous events at the Festival, most participants prefer to arrange for specific time slots and to have your event appear in the Festival's printed program at once.

We are looking forward to hearing from you and to working with you on NEFFA's 38th Festival.

Cordially

Susan Rosen
Program Chairman

3/3 0/3
✓ ✓

THANKS TO:

Cliff Wormell - Cassette of Rod Linnell workshop, 1961

M&M Arthur Seliv - Books & cigars

Rich Castner - 2 jars Nance's mustard & lithograph Keene Court House 1858

Stephen Puschuk - Canadian dance items

M&M Joe Fritz - Dance & history items, and cassettes of polka music

Vonnie Brown - "The Folk Scene"

All who sent Christmas and/or birthday cards

DIED - December 31 - Ann Nichols

December --Dick Keith

Glassboro Balkan weekend with Dennis Boxell, Dick Crum, & Yves Moreau, July 16, 17, & 18, 1982, at Glassboro State College, Glassboro, N.J. More information & registration blank from: Adult Continuing Education, Triad Bld. State College, Glassboro, N.J. 08028.

Sixth Annual Spring Contra Festival, presented by the Dayton, Ohio, Contra Dancers, Sunday, May 2, 1982 with Jerry Helt & Bob Howell prompting & calling. Afternoon contra workshop 2:00 - 4:30 p.m. Dinner break 5 - 6:30. Evening contra dancing 7:00 - 9:30 p.m. Held at Sorrell's Courtyard Dance Hall, 15 South Main St. Miamisburg, Ohio.

VERONICA'S VAGABONDS



In the early '70's, veronica McClure began teaching and cueing round dances in the Boston-Cambridge area. Gradually she began the on-going process of integrating her other interests in movement and dance into a round dance approach which retains and values the recreational, non-competitive and communal aspects of round dancing while adding personal and interpersonal awareness, explorations in the variety of movement and dance, and concern for artistic technique and style.

By 1974, there was a recognizable nucleus of dancers actively sharing this multi-faceted approach to round dancing. At this time, too, they had several changes of workshop location. So it seemed natural to be "Veronica's Vagabonds" when they decided to take a name.

The Vagabonds regularly and consistently employ procedures which encourage individual achievement and comprehension of the material presented, a certain amount of uniformity of style and movement, and understanding of how the parts fit together. Cooperation between dancers is extremely important and the sense of community which develops from these shared experiences highly treasured.

Guest teachers from round dancing and other forms of dance have broadened their perspectives, helped them to be more aware as participants and spectators, and given them a sense of history. With added experiences, they have explored unusual interpretations of round dances and taken on special projects.

The Vagabonds' most ambitious special project was inspired by the American Bicentennial celebrations of 1976. As part of an American dance history pageant held at the New England Square and Round Dance Convention that year, they prepared a group of dances dating from 1600 to 1800. Now known as their Historical Dances, this self-contained program of dancers, costumes, music and narration is still in their repertoire and available to the general public whenever they declare a "Historical Dance Season."

While not a professional company, the Vagabonds like sharing explorations in round dancing and other dancing by way of demonstrations, workshops, and special events. Thus, they have travelled to seven states and one Canadian province to dance in a variety of circumstances, including stage shows, folk festivals, town fairs, historical society functions, fraternal organization affairs, etc. They have flexibility in programming and are able to tailor participation to the situation at hand because of the repertoire nature of their activities. They also travel as a group to various events within the square and round dance community. These group excursions add to the shared experiences which make them a dancing community. They encourage inquiries from persons interested in this approach to personal growth through cooperative effort and from persons or organizations with whom they might share the results of their efforts by providing demonstrations, audience participation and/or question-and-answer periods.

Most of all, for everyone, the Vagabonds wish happy dancing!



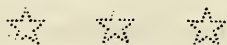
NORDIC FOLK DANCE ORGANIZATION FORMED

21 international folk dance clubs in Norway, Sweden and Denmark have come together to form a "Nordic cooperative organization for folk dance and folk music from many lands". This umbrella organization was formally founded at a meeting held in January 16-17 in Varnamo, Sweden. The 21 groups represented at the conference have a combined membership of over 1300 active folk dancers and musicians.

A more informal cooperation between these groups has existed for over 5 years. The new organization therefore begins life with an already well-established quarterly magazine called "GAIDA" and an "education committee" which arranges weekend courses for the clubs' own instructors and tours for foreign instructors and artists who visit Scandinavia.

Lee Otterholt from Oslo, Norway, was elected leader of the organization and Lillian Jensen from Copenhagen, Denmark, is the treasurer. Other members of the board are: Karin Arnell from Vaxjo, Sweden; Bente Myrreng from Oslo, Norway; and Mona Johansson from Stockholm, Sweden.

To contact the organization write: Lee Otterholt, Yoppen 12, Oslo 12, Norway.



Ada & Jas Dziewanowski will lead a Polish dance workshop June 4-6, 1982, for the Festival Folk Dancers, of Houston, Texas.

Sarah G. Smith, Caller with the Salem Country Orchestra hold square dances the 2nd and 4th Fridays (except Good Friday) at Grace Church, 385 Essex St. Salem, Mass. 7:30 to 10:00 p.m.



ITS ALL IN A MANNER OF SPEAKING

by CLARE ANSBERRY

From Cleveland Dealer, thanks to Joe & Gigger Hritz

This may surprise many Clevelanders, but the Irish population does not consist of conspicuous bearded men with blackthorn walking sticks, whistling "When Irish Eyes Are Smiling" while guzzling green beer.

As a matter of fact, the Irish are very inconspicuous, and there's only one way to pinpoint them. They are the only group of people who have a saying for everything from toes to turnips. Call it what you may - blarney, the gift of gab or eloquence - the Irish are masters of it all.

My hypothesis evolved over years of hearing "You'll be better before you're married" and, "Even prettiest rose has thorns" every time I turned around.

Many Clevelanders may have shared similar childhoods of "You can't draw blood from a turnip" and "Keep your tongue in your jaw and your tail in your pump", since a large portion of Greater Cleveland population is of Irish descent. According to 1970 statistics there are some 36,000 foreign and first-generation Irish here and an estimated one-half million people of Irish descent.



The Cleveland White Pages are lined with McLoughlins, Kilcoynes, O'Briens and Sweeneys. So are the streets of westport in County Mayo where proud shop owners primarily display their names and secondarily their wares.

I asked why, and one owner answered, "Ah, darlin' remember, even if you lose all, keep your good name, for if you lose that you are worthless." I began to see where all the proverbial sayings that I heard in Cleveland originated, and my theory concerning the Irish and their sayings was confirmed.



I also found out that there is really only one way to describe the people and land of endless sayings - through their own sayings.

"The Irish are a mild mannered, easy-going people, You adjust yourself to their pace and discard all attempts to maintain a rigid schedule, for the Irish - "don't go early or late to the well."

One early afternoon in Galway, I asked a gentleman

the distance to a neighboring village. After a few moments he answered cheerfully, "Well you can be there before dark. And if not, well tomorrow's another day."

So if you have to wait for a table, a clerk, or even for a few cattle to mosey across the road, just remember, "Patience cures many an old complaint."



The Irish believe that "the beauty of a star makes no noise," but they are also the first to start the hand clapping, foot-stomping accompaniment to the harps, accordions, fiddles and flutes at the local pubs. It's noise they create but rather an invigorating beat to the traditional music. And few are the pubs that do not end an evening with the singing of the Irish national anthem.

While Clevelanders are accustomed to a few green beers on St. Patrick's Day, if you ask for a green beer in Ireland, don't be surprised to see eyeballs raised to heaven along with a few prayers muttered for your soul.

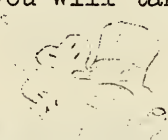


The Irish are often associated with drink, but there are many who believe that whisky is wicked enough to "make a rabbit spit at a dog." Of course there are also many who enjoy their Guinness and Paddy whisky and one man exclaimed, "It's the first drop that destroyed me - there's no harm at all in the last."

More so than Mother Goose and Dr. Seuss, the Irish are storytellers. As you travel the countryside with its gutted castles and aging cemeteries, a local Irishman will tell you of the people who lived there, how

they lived, what they looked like, and who their first cousins were. Their tales range from "How-nee-Ortha Won the Race at Ballyknock" to "Deaf Hugh O'Fergus and His Descendants" which can be found in "Tales of the West of Ireland", edited by Gertrude M. Horgan.

I was often amazed at the number of stories one person could tell until one girl explained, "The person who brings a story to you will take two away from you."



"Patience and forbearance may have made a bishop of His Reverence", but it also may have made many a saint of those ancestors in Ireland. The countryside, a massive quarry, is lined with walls of rock, stacked and held together only with patience and perserverance.

This land developed a prudent nation of people who "won't throw out the dirty water until they have clean water in". It also developed an earnest attitude toward work which can be summed up with, "Be there with the day and be gone with the day."

The Emerald Isle is not without its natural beauty - the jagged cliffs of Inishmaan, the peaceful flow of the Eriff River, the majestic slope of Crough Patrick. The Irish are proud of their land and explain its beauty simply: "God has been good to us."

Finally, the Irish say, "The proverb cannot be bettered." They live, eat, sleep and die by their proverbs, and now they are identified by them. So next St. Patrick's Day, when you see a conspicuous bearded man wearing a Gargantuan button reading, "Kiss me I'm Irish", just remember - "There is often a barb behind a kiss."



WITH AN IRISH FLAVOUR



Blackberry & Apple Jelly

2 lbs blackberries 1 pt water
2 lbs sour apples each pint sufficient

Method: Wash apples and cut into quarters; do NOT peel or core. Place in a large preserving pan with the blackberries and water. Cook slowly until the apples are soft, mashing with a spoon from time to time. Strain through a jelly bag or fine sieve. Measure the juice and return to the pan. Add one pound of sugar for each pint of juice, stir over low heat until sugar is dissolved. Boil rapidly until jelly sets when tested by putting a spoonful on a cold saucer. This can take 30 - 40 minutes. It must form a skin when cool, which wrinkles up when pulled. Pour into warm jats, seal and label. Store in a cool place. The rich red-purple colour and sweet-sharp flavour are a delight to eye and palate. Eat with hot toast, when summer is only a memory.

Spiced Rhubarb

Preserve

2 oranges	$\frac{1}{2}$ tsp powdered cloves
2 lemons	1 tsp powdered ginger
2 oz ginger root	$\frac{1}{2}$ cup water
1 tsp powdered mace	1 cup vinegar
1 tsp powdered cinnamon	$1\frac{1}{2}$ lb chopped rhubarb
	$1\frac{1}{2}$ lb sugar

Method: Wash but do not peel oranges and lemons; slice

very thinly, removing any pips. Tie ginger root, after bruising, in a muslin and place in a large pan with all ingredients apart from the rhubarb and sugar. Simmer gently until rinds are tender. Add rhubarb and sugar, stir until sugar is dissolved, then boil until preserve is thick. Remove ginger, turn preserve into small warm jars and seal at once.

Scallop Chowder

1½ lbs bay scallops (if larger sea scallops are used
cut into quarters

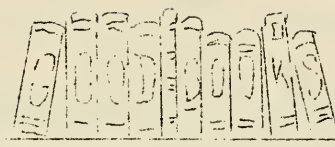
1 tblspoon corn starch	¼ tsp white pepper
1 tsp curry powder	3 cups water
¼ tsp dry mustard	1 cup dry white wine
1½ tsp salt	1 small onion minced
¾ to 1 cup heavy cream	

Rinse scallops and set aside to drain in a collander. Combine corn starch, curry, mustard, salt, and pepper, in an enameled or stainless steel pan (do not use aluminum, which will cause the soup to darken). Add enough water to dissolve the corn starch, and gradually stir in the remaining water and wine. Bring to a boil, add the onions, reduce heat, and simmer uncovered for half an hour. Strain into a saucepan, add scallops, and bring just to a boil. Reduce heat and simmer just until the scallops are done, about two minutes. Remove from heat and thin the soup with heavy cream to desired consistency. Return to heat - the chowder should be very hot, but do not boil. Serve in heated soup plates with a dash of cayenne pepper.



Scottish Country Dance classes every Thursday, 8 pm. No partner needed. First Universalist Church, 6 Rust St. Salem, Mass.

Plan to attend the 24th New England Square and Round Dance Convention, April 23 & 24, 1982, Worcester, Mass.



EASY LEVEL. Squares/Mixers/Contras. By Bob Howell and Cathie and Stan Burdick, American Squaredance Magazine, Huron, Ohio. \$6.00

I cannot praise this book too highly! For leaders who work with Senior Citizens Groups, do One Night Stands, Family Dances, New Dancer Hoedowns, it is priceless and will be worth your weight in gold! For years Squaredance Magazine has had two pages of Easy Level dances. The past 7-8 years the pages have been the work of Bob Howell, Euclid, Ohio. The dances in this book are from these "Easy Level" pages. There is a definite need for this book and I hope it sells a million copies! It will be useful for years to come. Don't hesitate. Buy it!

PEOPLE'S FOLK DANCE DIRECTORY
1982 edition . \$3.00 each

The People's Folk Dance Directory lists: 900 folk dance groups in the U.S. & Canada (Name, time, & meeting place).
1500 contact people
100 nationally known teachers & workshop leaders
Folk dance related businesses

Published as a non-profit service to the folk dance community by the

Texas International Folk Dancers, Inc.
People's Folk Dance Directory
P.O. Box 1875
Austin, TX 78712

Ya'akov Eden directs the 22nd Annual Israeli Blue Star Camps. Two sessions: June 4-11; June 11-18, 1982. at Blue Star Camps, Kanuga Road, P.O. Box 1029, Hendersonville, N.C. 28739



VERMONT

CONVERSATION

The late Calno Baker was a local fiddler, orchestra leader and piano tuner. He was accosted on the street one day by a woman from the neighboring town of Georgia.

"Mr. Baker," she said, "I want some music information and you're just the man to turn to. We're giving our daughter an engagement party and we want some nice music. We can't afford no whole orchestra, but we figured we could afford to hire a couple of pieces that would give nice, refined music. What would you think of a piano and a bass drum?"

"Madam," said Calno, "the only worse combination I can think of would be a piccolo and a cannon."

Abel Merriman was a very genial, sociable man, and very fond of a joke. Around 1770 much land was sold by description to people living at a distance. One winter when the pond was frozen over and covered with snow, Abel actually sold and deeded it as an elegant tract of intervalle land with no trees or stumps upon it.

An old Vermonter was very ill and of course the neighbors were concerned. This particular morning his wife came out and started up the street. She was asked how

this morning. "Deader'n hell." was hey reply. He was!

Conversation around the stove of the general store one November day in Halifax Center went like this!

"Hain't seen Fletcher around lately - ze sick?"

"Wal - sort er - he's got tiddium vity"

"Tiddium vity! What's that?"

"Sick er livin' and afraid ter die."

Grandfather had stomach pains after meals. He consulted a doctor and was told to take gin and molasses after eating. A few days later the doctor called and asked if the prescription gave relief. "Yes," said Grandfather, "when I left out the molasses!"

VERMONT RIDDLE

Riddlecum, riddlecum, riddlecum right,
Where was I last Friday night?
The moon was high and so was I;
The leaves did shake, my heart did ache
To see the hole the fix did make.

This is a sure-nuff riddle. The young lady who is speaking is named Wright. Her lover is named Fox. They were to mat at a certain tree Friday night. She suspected dirty work, and went very early and climbed up into said tree. (The moon was high and so was I). Before she had been there very long, her lover appeared, also early for the tryst, and dug a hole into which he evidently wished her to fall and break her neck. I don't know how this sad affair came out. I hope Miss Wright jumped from the tree and gave him what was coming to him.

Plant seven kernels of corn to a hill - one for the cut worm, two for the crow, one for mischance, the others to grow.

Never plant seeds of squash, cucumber or other vine vegetables in anything but the dark of the moon or you'll have only vines or stems, scarcely any fruit.

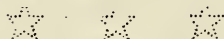
VERMONTISMS

He's a snake in the grass. The blue jays are hollerin' for cold and snow. It's time to plant yer corn when the tree toads trill. Cute as a bug's ear. He motions to money and it rolls his way. Homely as a hedge fence. He goes at his work like a bull at a gate. Looks like the last run of shad.

He's the spittin' image of his old man. That family has sort of run to emptyin's. Busy as a cow's tail in fly time. Busy as batter on a hot griddle. Not worth the raising (Regarding a worthless person.)

My soul and body. Land o' mercy. Not on your tin type. Cood grief. The saints preserve us. Ye gods and little fishes. What in Tunket are you doing? Man alive. My stars and garters. Gone to hell in a hand basket. Hells bells and panther tracks! I'll be switched.

The whole kit and caboodle
As comfortable as an old shoe.
The whole pot and boiling of them.
Tougher than shoe leather.
As cold as a pump handle in January.
Tougher than tripe.
A low're day.
Sourer than swill



NEFFA presented a day of Contra & Square Dancing with Takph Page featuring the music of Rodney Miller & April Limber, fiddles; Peter Colby, banjo; Bob McQuillen, piano; Bill Tomczek, Bill Fossi & Dick Blazej, clarinets! Dancing 2:00 - 5:00 p.m; 5:30 Tunket Supper; more dancing 7:15 - 10:15 p.m. at the Concord, Mass. Scout House, Walden St. Concord, Mass.

Michael & Mary Ann Herman continue their regular Thursday night folk dances at St. John's Methodist Church in Valley Stream-Elmont, N.Y. 8 - 10:30 p.m. This widely-varied program of dances attracts friendly folk dancers from all over the Island.

REMEMBER WHEN?

You're getting up there if you recall:

When some football linemen played without helmets.
 When football and basketball players wore ankle socks instead of the kind that rise to the knee.
 When you laid down next to the coal stove in the living room and listened to the fights and football games on the radio.

When basketballs had laces and had to be pumped up via a little tube that stuck up outside the ball, then had to be tucked back inside.

When baseball players left their gloves on the field between innings.

When fans had to throw baseballs caught in the stands back to the field because of material shortages during World War 2.

When field goals and extra points were drop-kicked.

When a football was put into play at the spot of the previous tackle rather than being brought in from the sidelines.

When kids would play kick the can or release the dun-geon on city streets at night.

When it was a rarity to see a baseball player catch a routine fly one-handed.

When the National Anthem wasn't played before every professional sports event.

When blocks of ice were delivered at home and the ice-man would give you slivers of it to eat on hot days.

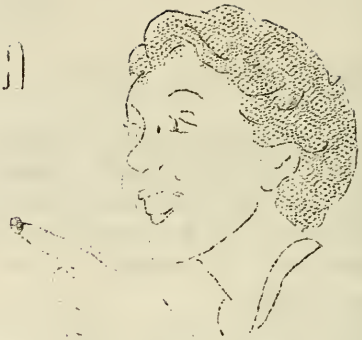
Do you remember? Really it wasn't so long ago!

There are three ages of man - youth, middle age, and "you sure are looking well."

You'll know you've reached middle age when you have symptoms instead of sensations.

The surest cure for insomnia is time to get up.

THE LOOKING OF A FOUNDATION



Once upon a time, over 300 years ago, our forefathers brought to this new land their customs, language, skills and dances. This country was known as the melting pot of the world.

At first, grouped into ethnic concentrations in different parts of the country, they enjoyed their dances - in the pure form of their homelands.

American folk dancing has two great ancestors - from the greens and fields of England and from the royal ballrooms of France. Through a progression and a coming together of minuets, quadrilles, lancers, contras, circles, waltzes, polkas, and schottisches emerged the Appalachian Mountain dance and the New England Country Dance.

From the ethnic to the traditional dancing of the past, a heritage was left with the states bordering the Atlantic. As people spread across the land, migrated west and moved from one city to another, the various forms of dance became more and more integrated. By the start of the twentieth century, a blending of the different dance styles had been complete, and thus came the birth of the American Square Dance taking over characteristics of the past.

The New England brand of friendliness in the mid-1800's was accurately expressed in the "Kitchen Junkets". These were family and neighborhood gatherings taking place in someone's home, where the largest room, being the kitchen, would be the scene of the party. This form

of activity provided the friendship and neighborliness that is very much a part of the American Square Dance. New Englanders started on their wonderful succession of contras and quadrilles that are the very backbone of our current square dance. For the square dance began here as truly as it did in other parts of the country. Out of it grew the simple, free-moving and melodious singing squares set to American folk tunes.

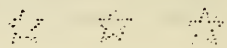
French-Canadians brought the gaiety and joy in life that resulted in the long swing so typical of New England Square Dancing. The first part of the twentieth century found the square dance sinking into oblivion. It was revived by people like Henry Ford and Lloyd Shaw. The square dance began to pull into focus as it never had before. Once more, and all over the country, thousands and then millions of people were dancing.

New Englanders who have been involved in the square dance movement and are dedicated to the preservation of New England's Square Dance Heritage have come together to form the Square Dance Foundation of New England. The success of this organization, its future & the development of its goals and accomplishments is very dependent upon the support of both the square dancing community and the non-square dancer interested in historical preservation of this, the oldest art form.

The directors from Massachusetts consist of Ernest & Ellie Chase of Beverly; Mil & Anna Dixon of Woburn; Ed & Judy Ross Smith of Wenham; Angus & Helen Kerr of Lynn; Charlie Baldwin of Norwell; Ray & Carole Aubut of Dracut; Tom & Barbara Botts of Rowley; Ted & Jean Sannella of Wellesley Hills; and Doug & Jydy Wynne of Norwood. From Connecticut are Skip & Shirley Russell, and from New Hampshire are Joe & Phyllis Casey of Dover; Dick & Vera Smith of Charlestown; Art & Marge Dugas and Dick & Judy Severance, both of Manchester.



Many states have passed stricter laws against driving after consuming alcohol. American Square Dance Magazine reports that a police trap set up on the outskirts of Washington, D.C. near a square dance yielded zero results to the discomfiture of officers. A net victory for lean, wholesome recreation. (Thanks to Kirby Todd for sending in the item).



SUPERSTITIONS? MAYBE!

Two looking in a mirror at the same time signifies a disappointment to both. Wishing when you see a load of empty barrels makes the wish come true. A black cat looking in the window brings bad luck. A spider on your clothing means you will have something new to wear.

Walking over white flagstones brings bad luck. Laying an umbrella down on a bed is a sign of approaching disappointment. Stirring coffee with a fork means that you will make trouble. Meeting a cross-eyed person the first thing in the morning signifies bad luck all that day. To return after starting on an errand is a sure sign of disappointment. To counteract it, count ten and make a fresh start. Two spoons in a cup is a sure indication of death. When your shoes wear out at the toe, you will be a spendthrift. To wear your shoes out at the side is a sure sign of matrimony. To mend a garment while it is being worn indicates that a lie is being told about you. If your nose itches, you are going to kiss someone.



He who hesitates is usually interrupted.
Appreciate what you have before you haven't.

The flattery that gets you nowhere is the kind you listen to.

Many people go to church, fewer go to worship.

A man always has two reasons for doing anything - a good reason and the real reason.

Experience is the name we give our mistakes.

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Chip Hendrickson leads a contra dance workshop at Beaver College, Glenside, Pa. May 8th, 1982, 2 - 5 p.m. followed by party at 8 p.m.

The John G. Campbell Folk School, Brasstown, N.C. holds a Dance Week June 13 - 19, 1982

Fifth Annual Appalachian Family Folk Week June 6 - 12, 1982 at Hindman Settlement School, Hindman, Kentucky.

Folk Arts Center of New England hold a special Pinewoods Weekend, June 25 - 28, 1982 featuring Dick Crum and Germain & Louise Hebert.

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